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Raoul Dufy

Raoul Dufy

An Exhibition of paintings and drawings organized by
The Arts Council of Great Britain
and the Association Française d'Action Artistique

The Tate Gallery

9 *January* to 7 *February* 1954

Foreword

'Il a l'ironie anglaise' said Dufy's friend and biographer, Pierre Courthion. That quality and the fact that he was a Norman, born at Le Havre, perhaps account for the genuine admiration and delight he has always commanded in this country. And then there is the appeal of his subject matter in a country devoted to sport and pageantry – his races, regattas, parades, street decorations, balls, and receptions. His calligraphy and wit have wrongly earned Dufy a reputation for facility which M. Cogniat, in his sensitive appreciation of the artist, convincingly dispels. One cannot resist the comparison with music in an approach to Dufy's art. It has the limpid sparkle of an air by Mozart. Both conceal mystery beneath the outward charm and a disturbing heartache beneath the gay exterior.

In this exhibition, the first retrospective survey of Dufy's work in this country, some of his earlier and little known periods are represented. Cézanne, the Fauves, and the Cubists influenced him in turn. Six months after the large showing of his work at the 1952 Biennale in Venice, where he won the International Prize for painting, he died a martyr to the arthritis which had crippled him in his last years. The large exhibition held this year in the Musée d'Art Moderne, Paris, planned before his death, became a memorial and it is a part of this exhibition which now comes to this country, thanks to the co-operation of l'Association Française d'Action Artistique, under the auspices of the Franco-British Mixed Commission. We are deeply grateful to all the lenders who have so generously extended their loans, thus making this exhibition possible.

Philip James

Introduction

However high a painter's reputation may stand it is always possible, taking it from a certain point of view, to conclude that the most illustrious artist is a misunderstood man. Such an attitude as far as Raoul Dufy is concerned is not simply a paradox; it amounts to a profound truth. We have been always in the habit of looking upon him as the charming and beguiling virtuoso as much in drawing as in colour, but are we not tempted to label this charm and ease of manner as a facile accomplishment and to think of the author as given to improvising his works rather than thinking them out? There lies our mistake; for to conceal effort is not thereby to make it the less real.

In much that has been written insistence has been laid on the fact that Raoul Dufy has invented a language of forms which he uses with great freedom. His habit of subordinating every element in a picture to a general scheme leads him to the creation of symbols; he discovers the ideal formula for describing a woman, a wave, a boat, a sea-shell, a railing, a horse. His drawing is indeed his handwriting; collecting and arranging the words in his repertoire he composes the poem that every one of his pictures turns out to be.

The result seems facile because each formula is perfect in itself, and when he needs one he produces it with such ease. Nevertheless, research has prepared for this moment of creating the ideal form. Countless drawings have preceded it, rough sketches springing from the truth observed which, little by little, are resolved into a perfect example of draughtsmanship.

The same work of preparation, of realization, is pursued as regards colour. This is always an invention conceived by the artist though giving the illusion of being a transposition from reality. As a result the picture displays a series of relationships between the forms or between the colours, each maintaining a certain independence.

To emphasize the independence of form and colour, Raoul Dufy does not confine the second within the limits of the first, but superimposes one on the other. Letting each play its part, while combining them in the basic rhythm, he imposes on them a unity which springs from an understanding of the subject. In the same way does a musician conjure up from one theme variations without end, while retaining the original motif, so as to convey a host of impressions and emotions. We have then only to detect again certain notes and certain harmonies to recognize the original inspiration. In exactly the same way Dufy endlessly resurrects subjects which he has already used, although every picture is nevertheless new and perfectly achieved. They are not different versions of the same subject but another harmony, another combination of rhythms, of which the subject is only the starting point.

It may be thought that Claude Monet has already made use of this formula of a single landscape seen under different aspects, but Dufy's aim is quite different. Monet's haystacks, his Rouen cathedrals, are conditioned by the weather or the time of day, depending on the clarity of the atmosphere or the season of the year; that is to say, the artist submits willingly to ideas

dictated by circumstances of light or temperature, things outside himself, whereas Dufy imposes on a picture his individual and personal vision.

In this exhibition we have concentrated on this very special aspect, characteristic of Raoul Dufy's talent. Rather than review his complete *œuvre* we prefer to place emphasis on those fundamental themes to which he returned so often during his career – themes such as women, horses, fields, and boats. In this way we hope to show how deeply felt and considered is that endless invention of Dufy's which is thought to be accidental because the author's distinction was never to let the working of his mind appear, and because he only allowed the public to see what had been pruned of all suggestion of effort. Although it might not be suspected at first sight, Dufy's lightness of touch and fluency was paid for in lifelong patience and unremitting hard work.

To understand properly, however, how carefully determined his pictures are we must make ourselves familiar with the starting points and the stages on the journey, and we have shown many of these: works of his early youth, very close to the momentary vision of the Impressionists; those of the Fauve period, instinct with youthful enthusiasm; others where the influence of Cézanne and of Cubism begin to impose a calligraphic discipline which strengthens the construction and holds the composition together.

In face of all that, we can surely restate that Dufy's art is not just virtuosity possessing an accidental charm. It is only because he has always refused to issue austerely dogmatic manifestoes that we fail to realize that his levity is characteristic of French art today.

Why should we refuse this art its good humour and gaiety, which even retained its overflowing happiness when the artist was gravely ill? Nothing in this work bears any evidence of the physical suffering which Raoul Dufy endured in the last years of his life. When rheumatism condemned him to a wheel chair and crippled his hands, he continued to paint, and the wit did not desert either the man himself or his painting.

On this side of the Channel more than anywhere else, in a country that sets its face against affectation and maintains that moderation is the hall-mark of taste, the merit of an art such as Dufy's is likely to be understood. Our ambition today is to confirm in their opinion those who admire Raoul Dufy and to win over by means of his brilliant qualities those who know him little or not at all.

Raymond Cogniat

Biographical Notes

1877 Born on June 3rd at Le Havre.

1891 After his preliminary studies, soon interrupted, is employed by a firm of coffee importers.

1892 Attends evening classes at the Ecole des Beaux Arts at Le Havre, under Charles Lhuillier, a follower of Ingres. Meets there Othon Friesz.

1898 A year's military service.

1900 The town of Le Havre grants him an annual scholarship of 1200 francs. Goes to Paris and attends classes at the Ecole des Beaux Arts under Léon Bonnat.

1901 Exhibits for the first time at the Salon des Artistes Français a picture entitled *Fin de Journée au Havre*.

1903 Exhibits at Berthe Weil's with a group which he had met the year before, in 1902. Exhibits for the first time at the Salon des Indépendants.

1905 A picture by Matisse, *Luxe, Calme et Volupté*, exhibited at the Salon d'Automne, converts Dufy to the new movement immediately labelled *fauvisme*.

1906 His adherence to *fauvisme* alienates prospective patrons and also the dealer Blot. Holds his first one-man show at Berthe Weil's gallery and is seen for the first time at the Salon d'Automne. Works with Marquet at Trouville, with Friesz at Falaise and, in 1908, with Braque at L'Estaque. Influenced by Cézanne.

1909 Travels to Munich with Friesz. With André Lhote and Jean Marchand is attached to the Villa Medici Libre, recently founded at Orgeville.

1911 Engraves on wood for *Le Bestiaire* by Guillaume Apollinaire. With the help of the dress-designer, Paul Poiret, sets up a studio for dyeing and printing silks. Carries out a series of tapestries in a popular art style which was revived at this time.

1912 Begins his collaboration with Bianchini Ferier's silk factory at Lyons.

1917–18 Works for several months in the Library at the War Museum.

1919 Stays at Vence.

1921 First exhibition in the Salon des Artistes Décorateurs (seven tapestries). First exhibition at the gallery of Bernheim Jeune.

1922–3 Travels in Italy: Florence, Rome, and Sicily.

1923 Works with the potter Artigas. Exhibits at the Galerie le Centaure in Brussels.

1924 Designs the large tapestries for the decoration of Poiret's stand at the Exposition des Arts Décoratifs.

1927–33 Decorates the dining-room of Dr Viard's house.

1929–30 Makes tapestry cartoons for the factory at Beauvais.

1930 Illustrates Vollard's edition of *La Belle Enfant* by Eugène Montfort.

1932 The Musée du Luxembourg acquires its first painting by Raoul Dufy, *Le Paddock à Deauville*, presented by L'Association des Amis des Artistes Vivants.

1935 Projected designs for the decorations for the swimming-bath on the liner *Normandie*. Makes the acquaintance of Jacques Maroger, the inventor of a medium which Dufy uses from this time onwards for the majority of his paintings.

1937 Designs the decorations for the Pavillon de l'Electricité at the International Exhibition in Paris. Works for several months on this, the largest mural yet known (33 × 197 feet).

1937–40 Designs the decorations for the monkey-house at Les Jardins des Plantes, and for the bar at the Théâtre du Palais de Chaillot.

1940 Stays at Nice, then at Ceret, and finally settles at Perpignan.

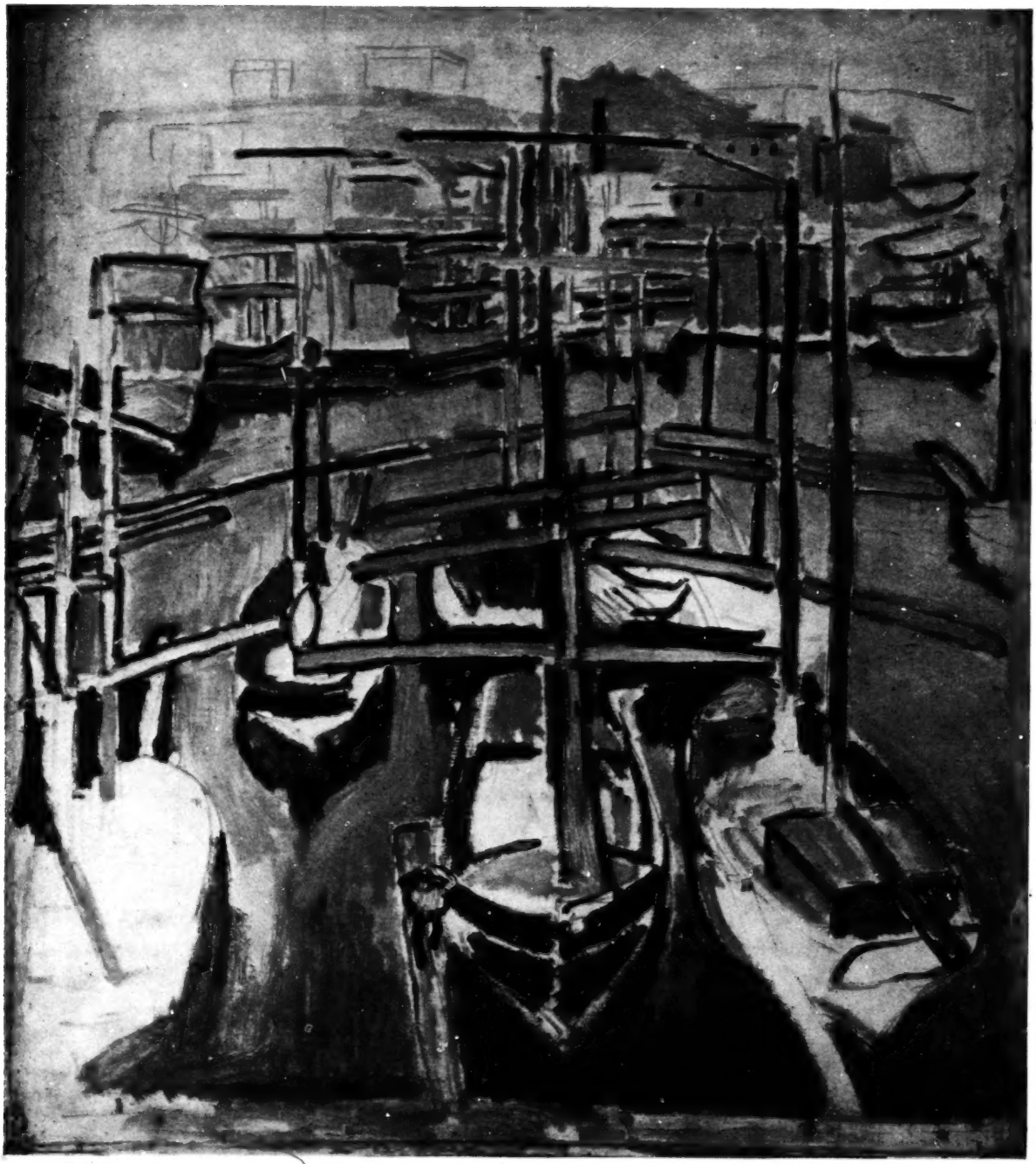
1944 Designs the *décor* for *Les Fiancés du Havre* by Armand Salacrou at the Comédie Française.

1949 Travels in Spain.

1950 Leaves for the United States for a cure of his rheumatism. Whilst there designs the *décor* for *L'Invitation au Voyage* by Anouilh.

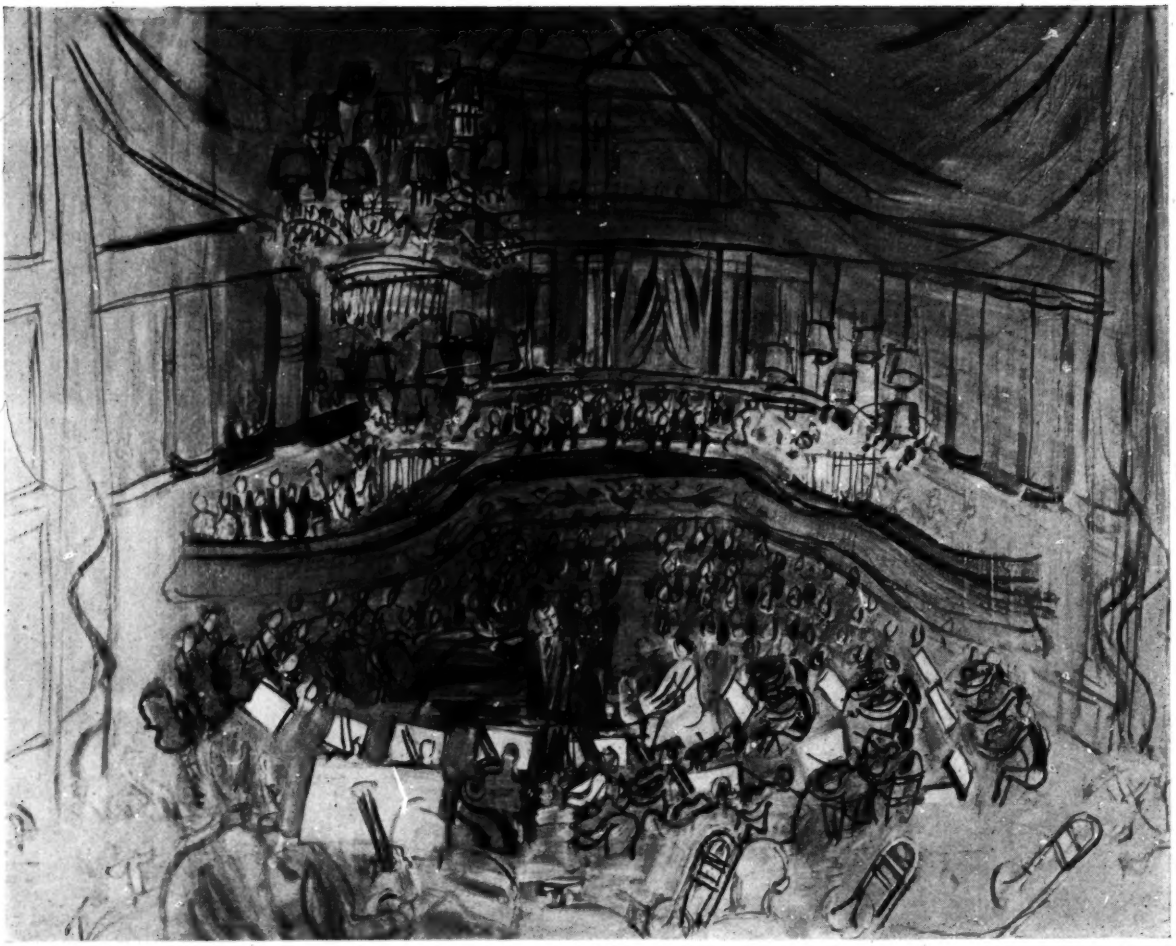
1952 Exhibits at the Venice Biennale and wins the International Prize for painting.

1953 Dies on March 23rd at Forcalquier.

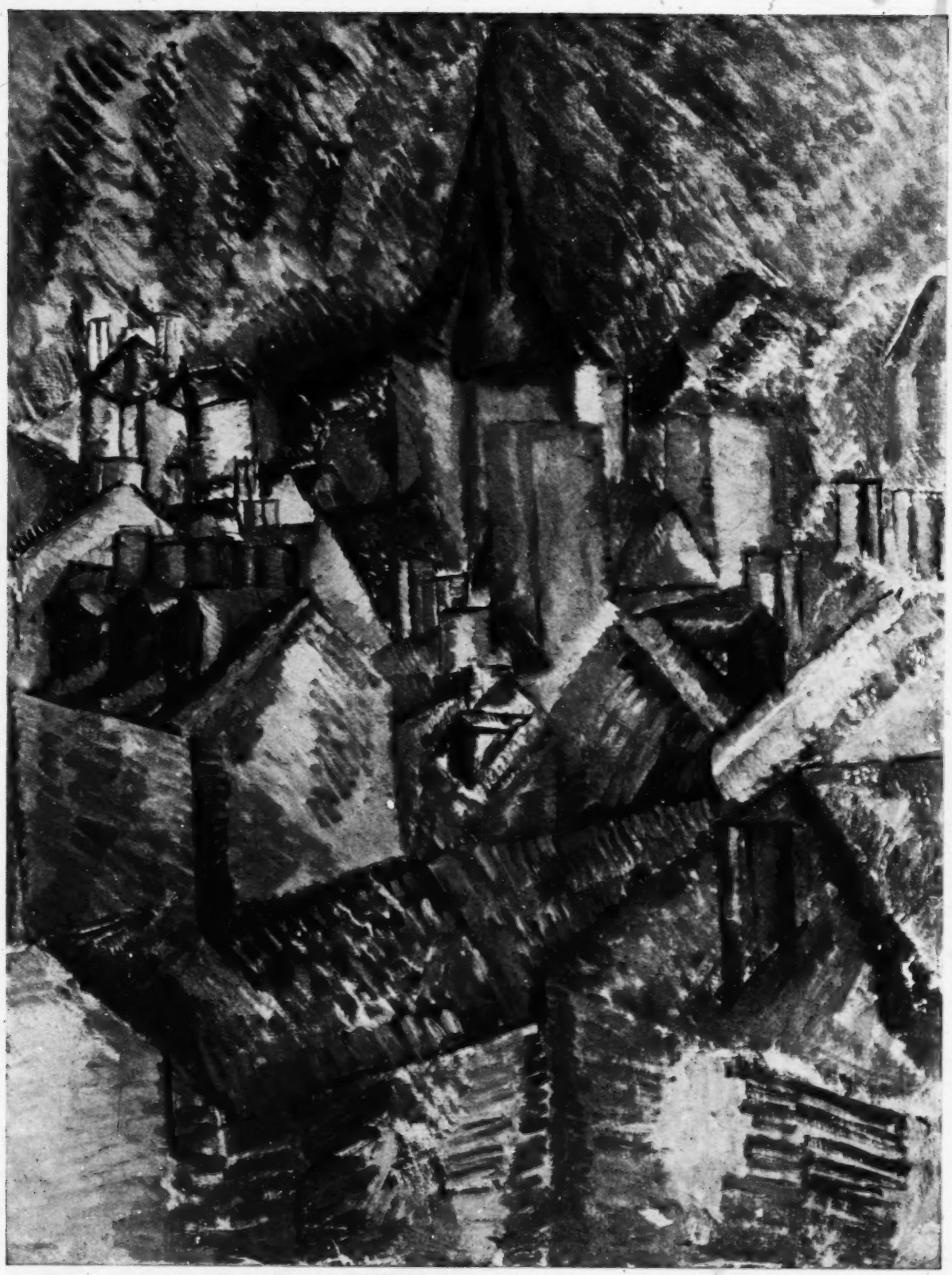


1. The Old Port, Marseilles, 1908 (*No.19*)

2. The Orchestra, Théâtre du Havre, 1902 (*No.2*)



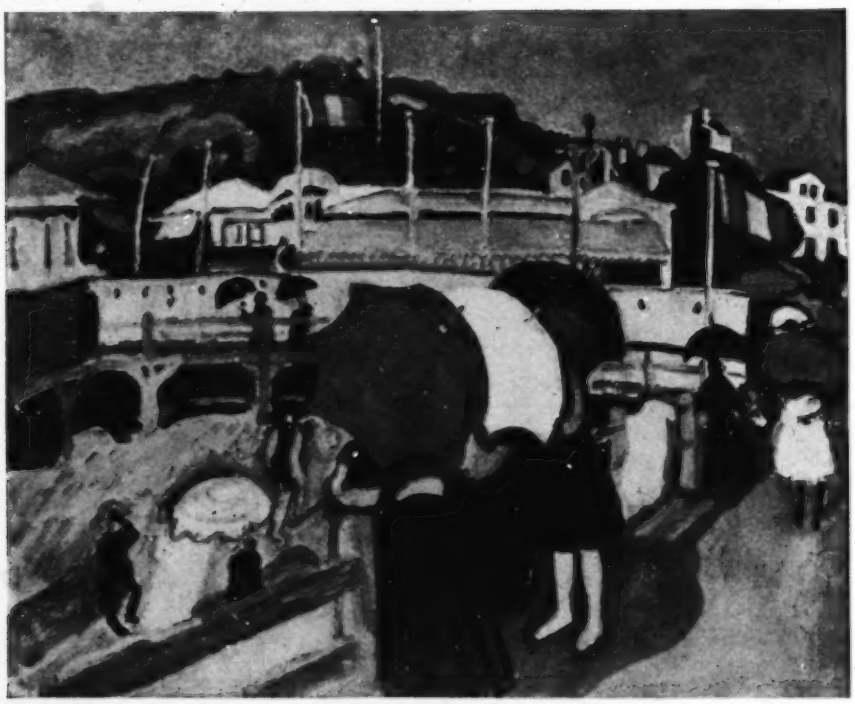
3. Grand Concert, 1948 (*No.50*)



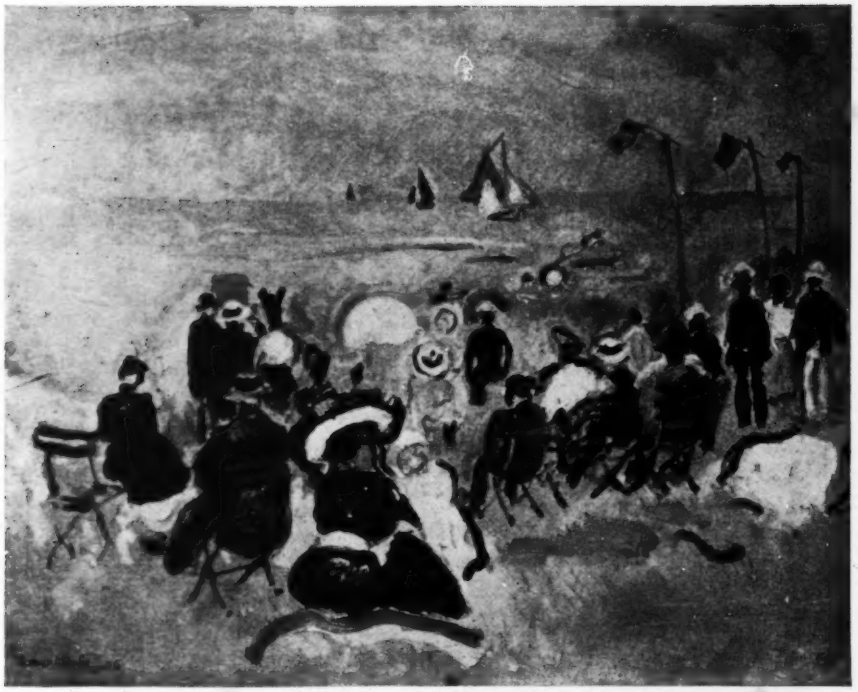
4. The Church of St Vincent, Le Havre, 1908 (*No.20*)

5. Among the Flowers, 1907 (*No.12*)

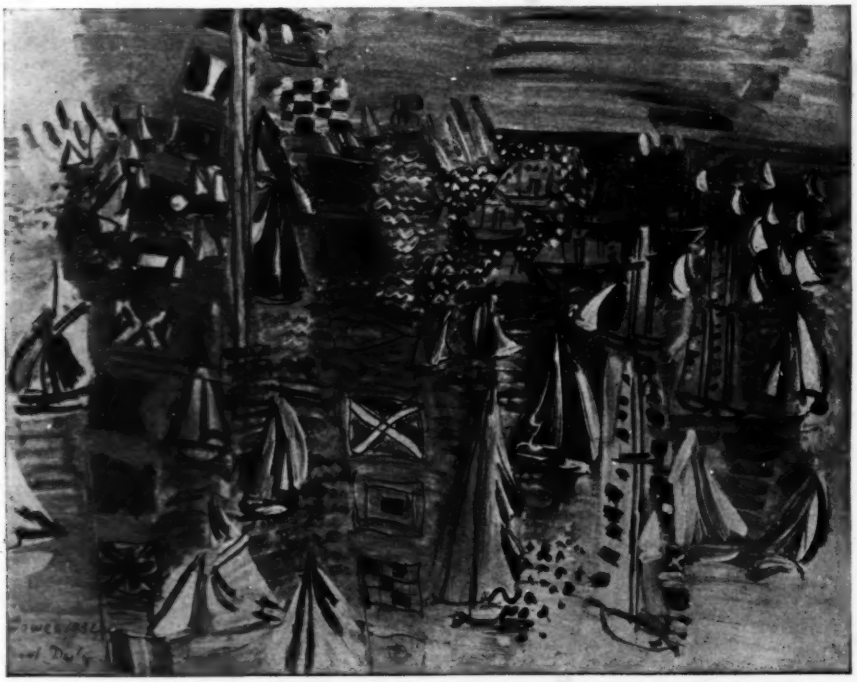
6a. Farm at Falaise in the Snow, 1905 (*No.6*)



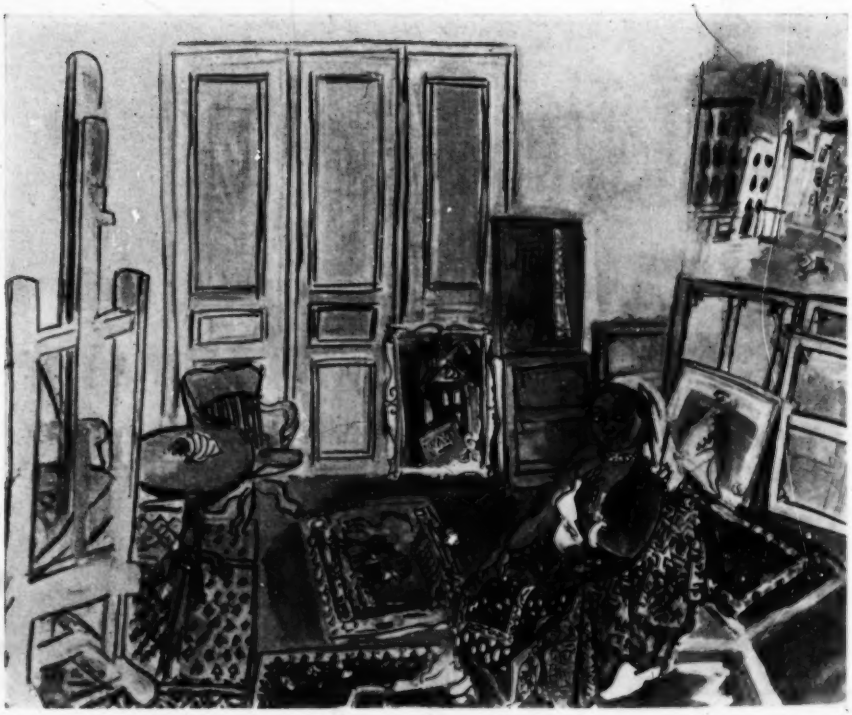
6b. The Sunshades, 1906 (*No.5*)



7a. On the Beach, 1906 (*No.10*)



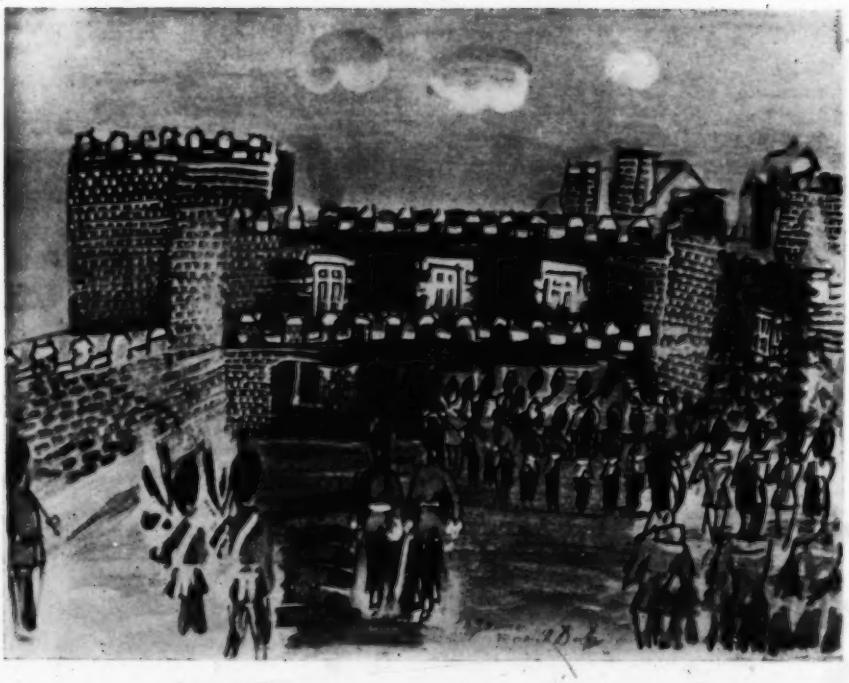
7b. Cowes Regatta, 1952 (*No.41*)



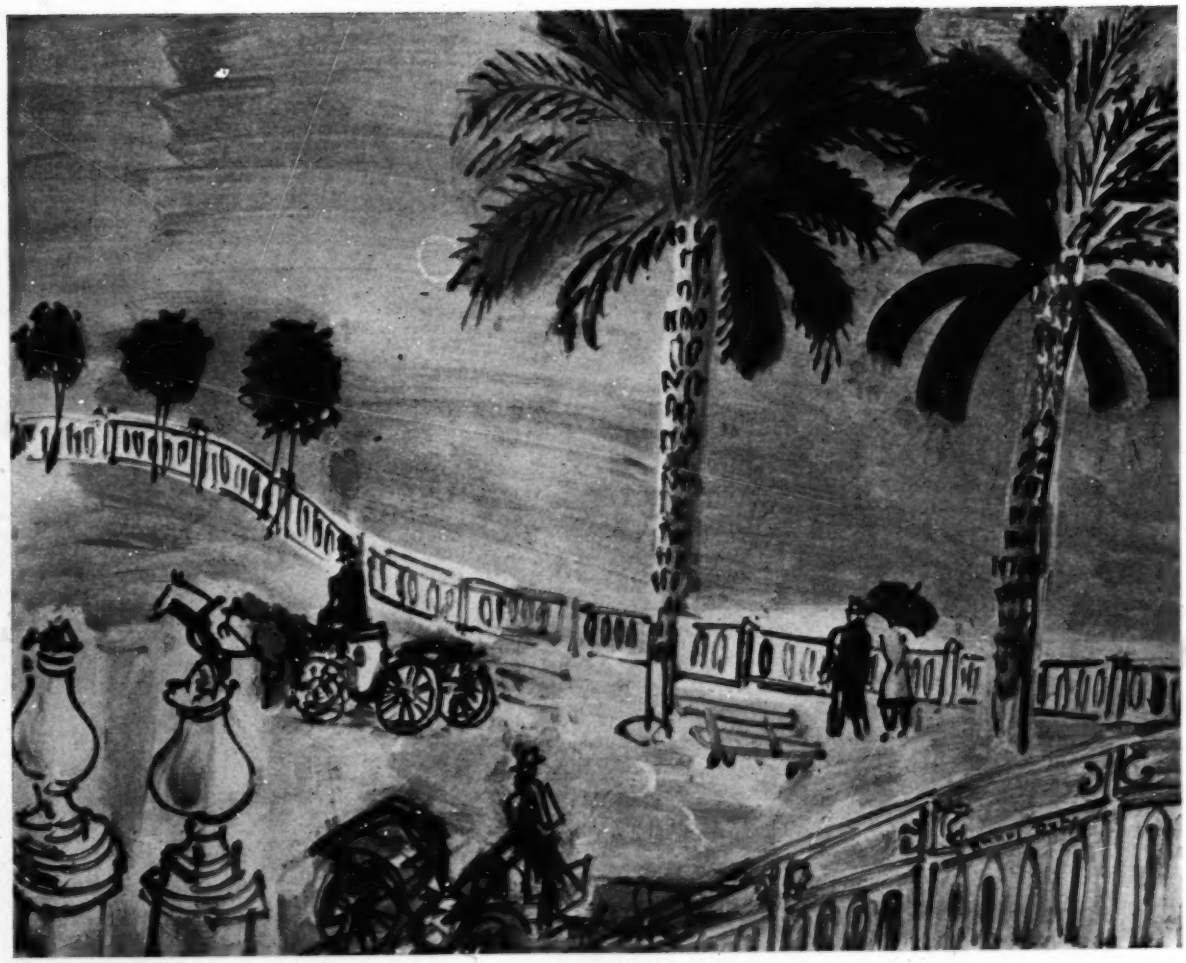
8a. Indian Model at the Studio in l'Impasse Guelma, 1928 (*No.60*)

8b. Corn on the Plain, Coulibœuf, 1933 (*No.56*)

9a. The Paddock at Deauville, 1931 (*No.36*)



9b. The Changing of the Guard at St James's Palace, London, 1937 (*No.78*)



10. Sea Front at Nice, *c.*1932 (*No.74*)

11. Studio with Cornfield, 1942 (*No.64*)

12. Harlequin in the Venetian Manner, 1939 (*No.72*)

Early Development

First Works · Fauvism · Influence of Cubism and Cézanne

1 **Self-Portrait**
Oil on canvas. 18×15 in. 1898. Private collection, Nice

2 **The Orchestra, Théâtre du Havre**
Oil on canvas. 45×57½ in. 1902. Private collection, Paris. (Pl.2)

3 **The Apple Dock, Quai de l'Hotel de Ville**
Oil on canvas. 1904. Coll. M. Vinot, Paris

4 **The Harbour**
Oil on canvas. 18×21½ in. Coll. M. Mirtil, Paris

5 **Sunshades**
Oil on canvas. 23¼×28¾ in. 1906. Coll. Dr Roudinesco, Paris. (Pl.6b)

6 **Farm at Falaise in the Snow**
Oil on canvas. 15¼×21½ in. 1905. Private collection. (Pl.6a)

7 **Old Houses at Honfleur**
Oil on canvas. 23½×28¾ in. 1906. Coll. Dr Roudinesco, Paris

8 **The Artist Axilette and His Family**
Oil on canvas. 25×19¾ in. 1906. Coll. Mme Savigner-Axilette, Paris

9 **Hoardings at Trouville**
Oil on canvas. 22½×28¾ in. 1906. Coll. M. Vinot, Paris

10 **On the Beach**
Oil on canvas. 25¾×32 in. 1906. Coll. M. Vinot, Paris. (Pl.7a)

11 **The Beach**
Oil on canvas. 21¼×25½ in. *c.*1906. Coll. Dr Noël Picard, Goderville

12 **Among the Flowers**
Oil on canvas. 35½×30¼ in. 1907. Private collection, Paris. (Pl.5)

13 **Entrance to the Port, Le Havre**
Oil on canvas. 23½×28¾ in. 1908. Private collection, Paris

14 **The Beach at Sainte-Adresse**
Oil on canvas. 25½×30 in. 1908. Private collection, Paris

15 **The Anglers**
Oil on canvas. 25½×30 in. 1908. Private collection, Paris

16 **Start of the Regatta**
Oil on canvas. 21¼×25½ in. 1906. Private collection, Paris

17 **The Regatta**
Oil on canvas. 21¼×25½ in. 1910. Private collection, Paris

18 **Green Trees at l'Estaque**
Oil on canvas. 21¼×18 in. 1908. Private collection, Paris

19 **The Old Port, Marseilles**
Oil on canvas. 31×27½ in. 1908. Private collection, Paris. (Pl.1)

20 **The Church of St Vincent, Le Havre**
Oil on canvas. 31×23½ in. 1908. Private collection, Paris. (Pl.4)

21 **Avenue du Bois**
Oil on canvas. 21¼×25½ in. 1909. Private collection, Paris

22 **The Artist and His Model**
Oil on canvas. 32×25½ in. 1909. Private collection, Paris

23 **The Casino at Sainte-Adresse**
Oil on canvas. 25½×32 in. 1912. Private collection, Paris

24 **Horse**
Oil on canvas. 21¼×25½ in. 1914. Coll. Mme Amos, Paris

Themes

Jours de Fêtes · Portraits · The Races · Regattas · Music
Concerts · The Harvest · The Studio · Miscellaneous

25 **July 14th at Le Havre**
Oil on canvas. 16×13 in. 1906. Coll. Mme Bourdon, Paris

26 **Country Dance at Falaise**
Oil on canvas. 18×21½ in. 1906. Coll. Mme Bourdon, Paris

27 **Decorated Street**
Oil on canvas. 32×25½ in. 1906. Private collection, Paris

28 **Ball at Antibes**
Oil on canvas. 21¼×25½ in. 1910. Coll. Dr Roudinesco, Paris

29 **Decorated Street, July 14th at Le Havre**
Oil on canvas. 18×15 in. 1906. Coll. M. Alphonse Bellier, Paris

30 **Deauville Harbour**
Oil on canvas. 18×21½ in. 1928. Coll. Dr Noël Picard, Goderville

31 **Portrait of M. Gaston Dufy in Military Uniform**
(*inscribed:* à Béatrice)
Oil on canvas. 24×19¾ in. 1900. Coll. M. Gaston Dufy, Sèvres

32 **Portrait of M. Gaston Dufy in Military Uniform**
(another version of Catalogue No.31 painted in 1900)
Oil on canvas. 25½×21¼ in. 1950.

33 **Portrait of Madame Maurice Girardin**
Oil on canvas. 39½×28¾ in. 1934. Coll. Mme Girardin, Paris

34 **Portrait of M. Pierre Geismar**
Oil on canvas. 25½×32 in. 1938. Coll. Mme P. Geismar, Paris

35 **Ascot Races**
Oil on canvas. 21½×50½ in. 1930. Coll. Dr Roudinesco, Paris

36 **The Paddock at Deauville**
Oil on canvas. 23½×28¾ in. 1931. Coll. Dr Roudinesco, Paris. (Pl.9a)

37 **The Racecourse**
Oil on canvas. 15×18 in. 1933. Coll. Dr Roudinesco, Paris

38 **Deauville Regatta**
Oil on canvas. 34¼×39½ in. *c.*1925. Coll. Mme Amos, Paris

39 **Deauville Regatta**
Oil on canvas. 15×35½ in. 1933. Coll. Dr Roudinesco, Paris

40 **Henley Regatta**
Oil on canvas. 37×45¾ in. 1934–52. Private collection, Paris

41 **Cowes Regatta**
Oil on canvas. 31½×39½ in. 1952. Private collection, Paris. (Pl.7b)

42 **Yacht at Deauville**
Oil on canvas. 21½×25½ in. 1935. Private collection, Paris

43 **Cowes Regatta**
(another version of Catalogue No.41)
Oil on canvas. 18×43½ in. 1952. Private collection, Paris

44 **The Dock for Yachts, at Deauville**
Oil on canvas. 21½×12 in. 1936. Private collection, Paris

45 **Harbour at Deauville**
Oil on canvas. 25½×32 in. 1938. Private collection, Paris

46 **Le Havre Regatta**
Oil on canvas. 21½×25½ in. 1925. Private collection, Paris

47 **Symphony in Blue and Red**
Oil on canvas. 23½×28¾ in. 1952. Private collection, Paris

48 **The Pink Violin**
Oil on canvas. 23½×28¾ in. 1952. Private collection, Paris

49 **Homage to Debussy**
Oil on canvas. 23½×28¾ in. 1952. Private collection, Paris

50 **Grand Concert**
Oil on canvas. 32×25½ in. 1948. Private collection, Paris. (Pl.3)

51 **The Orchestra**
Oil on canvas. 15×18 in. *c.*1948. Coll. M. Georges Renand, Paris

52 **Yellow Concert**
Oil on canvas. 23½×28¾ in. 1943. Coll. M. Louis Carré, Paris

53 **The Orchestra**
Oil on canvas. 32×39½ in. 1942. Coll. M. Louis Carré, Paris

54 **Mexican Marimba Band**
Oil on canvas. 20×26 in. 1951. Coll. M. Louis Carré, Paris

55 **The Harvest**
Oil on canvas. 51½×64 in. 1933. Private collection, Paris

56 **Corn on the Plain, Coulibœuf**
Oil on canvas. 28¾×32 in. 1933. Coll. Mme Katia Granoff, Paris. (Pl.8b)

57 **Threshing**
Oil on canvas. 15×35 in. 1945. Coll. M. Louis Carré, Paris

58 **Threshing Machine with Poster**
Oil on canvas. 18×21½ in. 1946. Coll. M. Louis Carré, Paris

59 **Threshing**
Oil on canvas. 18×21½ in. 1949. Coll. M. Louis Carré, Paris

60 **Indian Model at the Studio in l'Impasse Guelma**
Oil on canvas. 32×39½ in. 1928. Coll. M. Mouradian, Paris. (Pl.8a)

61 **L'Impasse Guelma**
Oil on canvas. 35½×57 in. Coll. M. Pierre Beres, Paris

62 **The Studio in l'Impasse Guelma**
Oil on canvas. 35×45¾ in. 1935–52. Private collection, Paris

63 **Studio with Figure and Blue Portfolio**
Oil on canvas. 18×21½ in. 1942. Coll. M. Louis Carré, Paris

64 **Studio with Cornfield**
Oil on canvas. 25½×32 in. 1942. Coll. M. Louis Carré, Paris. (Pl.11)

65 **Homage to Claude Lorraine**
Oil on canvas. 32×25½ in. 1927. Private collection, Paris

66 **The Old Casino, Nice**
Oil on canvas. 23½×28¾ in. 1927. Coll. Dr Roudinesco, Paris

67 **Landscape at Sainte-Adresse**
Oil on canvas. 25½×36 in. 1930. Private collection, Paris

68 **The Circus**
Oil on canvas. 25½×32 in. 1934. Coll. Dr Roudinesco, Paris

69 **The Sunken Road**
Oil on canvas. 25½×32 in. 1935. Private collection, Paris

70 **The Royal Yacht Squadron, Cowes**
Oil on canvas. 21½×25½ in. 1935. Private collection, Paris

71 **Orpheus**
Oil on panel. 27½×21½ in. 1939. Coll. Dr Roudinesco, Paris

72 **Harlequin in the Venetian Manner**
Oil on panel. 27½×21½ in. 1939. Coll. Dr Roudinesco, Paris. (Pl.12)

73 **Sainte-Adresse. The Black Cargo Boat**
Oil on canvas. 32 × 39¼ in. 1952. Private collection, Paris

74 **Sea Front at Nice**
Oil on canvas. 15½ × 18½ in. *c.*1932.
Coll. Marcus Wickham-Boynton, Esq. (Pl.10)

Large Compositions

75 **Venus**
Gouache on canvas. 38½ × 32¼ in. Private collection, Paris

76 **The 'Fairy Electricity'**
Colour lithograph. 39½ × 236¼ in.
This is a lithograph by Dufy of the mural painting which he executed for the Pavilion of Electricity at the International Exhibition, Paris, 1937, which measured 393 × 2362 in.
Below are represented the scientists and philosophers who have contributed to the discovery of electricity, from Archimedes, Thales and Aristotle to Gauss and Galvani.
Above, from right to left, are depicted work in the fields and in the woods, a road, a city, etc.
In this composition Dufy has combined all the subjects which have interested him throughout his life; beflagged streets, sailing ships, steamboats, harvest scenes, and the various types of wooded landscapes. The Eiffel Tower symbolizes Paris, while views of Marseilles typify a port.
See Bernard Dorival, *La Belle Histoire de la Fée Electricité de Raoul Dufy*, Paris 1953.

77 **Two Studies of the Murals in the Monkey House at the Jardin des Plantes:** A. The Explorers. B. The Scientists
Oil on canvas. Each panel 26½ × 54¾ in. 1939. Private collection, Paris

Water-colours

78 **The Changing of the Guard at St James's Palace, London**
Water-colour and gouache on white paper. 19¾ × 25½ in. 1937
Coll. Dr Roudinesco, Paris. (Pl.9b)

79 **The Reception for King George VI and Queen Elizabeth given by President Lebrun at the Elysée Palace**
Water-colour and gouache. 15¾ × 23½ in. 1938
Coll. Dr Roudinesco, Paris

80 **The Races**
Water-colour. 25½ × 19¾ in. Coll. Galerie Paul Petrides, Paris

81 **The Races**
Water-colour. 25½ × 19¾ in. Coll. Galerie Paul Petrides, Paris

82 **The Races**
Water-colour. 25½ × 19¾ in. Coll. Galerie Paul Petrides, Paris

83 **Carnival at Nice**
Water-colour. 19¾ × 25½ in. Private collection, Paris

84 **Brooklyn Bridge, New York**
Water-colour. 19¾ × 25½ in. 1950. Private collection, Paris

85 **Two Bridges, East River, New York**
Water-colour. 19¾ × 26 in. 1950. Private collection, Paris

86 **Boston Docks, U.S.A.**
Water-colour. 19¾ × 26 in. 1950. Private collection, Paris

87 **The Gates of the Orangerie, Versailles**
Water-colour. 18¾ × 25½ in. 1937. Coll. M. René Varin, London

Other Arts Council Catalogues

French School

Landscape in French Art, 1550–1900 3*d*
Introduction by Bernard Dorival. 1949–50. 160 pp. (Postage 4*d*)

French Paintings. A Second Selection from Mr Peto's Collection 6*d*
Introduction by Gabriel White. 1951. 12 pp., 4 illustrations

Jacques-Louis David, 1748–1825 4*d*
Introduction by Rene Huyghe. Notes by Michel Florisoone. 1948
39 pp., 8 illustrations

Paintings by Pierre Bonnard and Edouard Vuillard 6*d*
Introduction by Clive Bell. 1948. 26 pp., 20 illustrations. (Postage 4*d*)

Christian Bérard, an Exhibition of Paintings and Décors 3*d*
Introduction by Cecil Beaton. 1950. 16 pp., 4 illustrations

Picasso in Provence 3*d*
Foreword by Philip James. 1950. 12 pp., 8 illustrations

An Exhibition of French Lithographs from 1875 3*d*
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Oil on canvas. 14 × 34 in. 1935. Coll. Mrs Anthony Crossley

89 **Champ de Blé**
Oil on canvas. 51 × 64 in. 1930. Coll. Mrs A. F. Kessler

90 **Family Portrait**
Oil on canvas. 84 × 108 in. 1932. Coll. Mrs J. N. Tollenaar

91 **Projected Designs for the Swimming Bath in the liner 'Normandie'**
Water-colour. 13 panels each 10 × 26 in. 1935. Coll. Mrs M. D. Murray

92 **Length of Printed Material**
48 in. wide. Coll. Mrs M. Armitage

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